

KERAMIC STUDIO

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November, 1908



THE Christmas competition which has just closed has been a most satisfactory one in every way except for naturalistic studies. It is evident that very few of the more experienced workers are now making paintings of naturalistic subjects. Since almost all of the advanced workers have deserted the naturalistic field for the conventional, they have confined themselves rather to detail drawings with color notes rather than to completed naturalistic paintings. This is rather unfortunate for the lovers of flower paintings since we cannot procure for them the flower pictures which would be an inspiration. The prizes were awarded after much work and time consumed in selection. So many good things were submitted that one hundred and fifty dollars has been spent in extra prizes and in purchasing meritorious designs. Even thus, many designs of merit were of necessity returned to the senders since we are already much overstocked. Never before have we had such a stock of good things to offer our ceramic workers.

The prizes were awarded as follows:

Naturalistic Study—First prize, no study considered sufficiently worthy. Second prize, Alice Willits, Friendswood, Texas. Third prize, Charles Leo Wiard, Waukegan, Illinois. Mentions, Henrietta Barclay Paist, St. Anthony, Minn.; Maud E. Hulbert, Birmingham, Mich.; Ray E. Motz, Monassen, Pa.; Bessie C. Lemley, Jackson, Miss.

Decorative Study—First prize, Mary Louise Davis, Toledo, Ohio. Second prize, Nettie W. King, San Francisco, Cal. Third prize, Ophelia Foley, Owensboro, Ky. Mentions, Nancy Beyer, Punxsutawney, Pa.; Henrietta Barclay Paist, St. Anthony, Minn.; Hannah Overbeck, Cambridge City, Ind.

Design applied to keramic form—First prize, Mathilda Middleton, Chicago, Ill. Second prize, Henrietta Barclay Paist, St. Anthony, Minn.; Third prizes, Mary McCrystle, Chicago, Ill. and Ione Wheeler, Chicago, Ill. Mentions, Nancy Beyer, Punxsutawney, Pa.; Mary Louise Davis, Toledo, Ohio; Frances Hazlewood, Newport, Ky.

Drawing of natural form with details—First prize, Nettie W. King, San Francisco, Cal. Second prize, Mary Louise Davis, Toledo, Ohio. Third prizes, Hannah Overbeck, Cambridge City, Ind. and Drucilla Paist, St. Anthony, Minn. Mentions, Alice B. Sharrard, Louisville, Ky.; Georgia Spainhower, Danville, Ill.; Ray E. Motz, Monassen, Pa.

COLORS FOR BELLEEK WARE

We would call the attention of our readers who are decorators of Belleek, to the booklet offered free by Mr. Lenox of the Lenox pottery of Trenton, N. J. It will save much trouble in the handling of colors and gold on that ware. It offers a list of colors prepared especially for Belleek ware which are said to give also superior results on other china.

SPECIAL DESIGN COMPETITION

WE announce on the inside back page of cover a special design competition, to close on December 1st. This is a new departure. The competition will be for conventional designs to be used on commercial tableware.

Very simple designs, well conceived and well adapted to the shapes, will be as liable to receive the prizes as the more elaborate ones, as it will be noticed that the shapes are simple. We advise our friends to try to submit designs, which although thoroughly artistic, will appeal to the public taste, to the taste of the many who now look for factory tableware showing a better style of decoration than the usual sprays of naturalistic flowers.

We hope that all our good designers will submit one or more designs, as it may very well mean, for the successful ones, more important orders in the future.

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NATIONAL LEAGUE OF MINERAL PAINTERS

WHEN this number of KERAMIC STUDIO reaches League members it will be almost time to send in designs for Problem two for criticism. Problem two is the vase which may be had in Belleek china No. 5617 Abbot's catalogue or in American China, No. 5901. It is "to be decorated in geometrical design and conventional flower ornament." This combination it seems has puzzled a number of our members as many have written letters of inquiry in regard to it. We have referred them to pages in back numbers of KERAMIC STUDIO which contain many examples of this style of ornament. Two excellent ones which show the design clearly may be seen in the August number, in the pictures of the exhibition of the Chicago Ceramic Art Association, one by Miss Iglehart showing a conventional Larkspur and another by Mrs. Bergen showing a conventional Spiderwort combined with geometric design. We are pleased at the interest this problem has aroused and the solution of it will be found of great benefit particularly to those members who up to now have confined their efforts to simpler forms of design.

Since our annual meeting eight new names have been added to our list of individual members. They are as follows: Mrs. Theodore L. von Kameke, Mrs. E. L. Dewey, Miss Bessie C. Lemley, Mrs. T. R. Ray, Miss Elizabeth White, Mrs. Dea Carr Smith, Mrs. C. F. Heidelberg, Mrs. W. B. Hollingsworth.

Our Corresponding Secretary who has also served the League well as Chairman of Transportation Committee has resigned from both positions, it being made necessary by the fact that she is going to Colorado to live. Her resignation was accepted with regret by the Advisory Board, who appointed Miss Ione Wheeler, 1027 Fine Arts Building, as Corresponding Secretary for the remainder of the term. Correspondents of the League will please make a note of this change of officers and also of the change of address for the Winter of the President of the League. Mail designs for criticisms to

MARY A. FARINGTON,
1650 Barry Ave., Chicago.





PINE CONE MOTIF—JESSIE UNDERWOOD

A STUDY IN GREY AND PINK

L. Vance Phillips

THE most desirable palette is a small palette of colors, each of which is an old friend, not only of the painter, but each of the other, to the extent that no one of them will aggressively seek to annihilate another in the fire. Greys, greens, blues, and gold pinks are for the most part agreeable, and in this study of cool grey should be most friendly throughout.

The manner of drawing in a head has been explained in a previous article.

When a head is to be painted against a dark background, it is a good plan to lay in the background first and only slightly develop the head against this for a first fire, reserving the important modeling for later fires.

In the case of a light background begin at once on the flesh. Also in the case of an inexperienced painter, follow the last named plan, as the color or oil which goes beyond the line can be readily absorbed in the background if it is laid in at once. If not convenient to paint in the background at once the color or oil may be removed after it is dry in one of the three following methods: with a curved steel eraser; with cotton slightly moistened with turpentine; with clove oil, a quick and delightful cleaning process, of great value in conventional work. With a square shader lay on the clove oil, deftly using the corner of the square shader to touch into sharp turns and curves, always carrying the clove oil cleanly up to the line of the sketch. The clove oil will have moistened the color or oil in from two to five minutes, after which use a dry muslin cloth to wipe the moistened portions back from the head or design—always back from the portions to be preserved. One touch of the muslin will leave an absolutely clean surface, with a firm edge, for the clove oil will not eat beyond the line where it has been placed.

In setting the flesh palette place Blonde Flesh, Pompadour, Reflected Light, Cool Shadow, of a blue tone, and a little Warm Shadow.

Over the face lay evenly with a square shader an open oil, carrying it well into the hair, that the latter may be softly carried back from the flesh later on. Into this oil lay a thin wash of flesh color over the high lights, and Reflected Light over the plane of shadow. Leave the shadow of the cheek and the lips free from color in order that Pompadour, pure, may be used to suggest the natural color. On the cheek the Pompadour may be laid with a square shader in a wash, or painted in hatching touches with a pointed shader. The Cool Shadow is best handled by hatching it with a pointed shader into the Reflected Light. This process is merely using the color thinly, in parallel strokes, similar to those used in etchings and in pen and ink drawings. The space between the curved strokes should be

slightly wider than the stroke itself. The direction of these parallel strokes should be such as to best round and model the features. Any color hatched in for modeling should be moistened with turpentine in the brush, not oil, in order that the even surface of oil may be retained, for upon this evenness depends the quickness and perfection of the blending—the gently uniting of the different tones—when the modeling is completed. The Cool Shadow should be modeled into all the half tones except on the cheek and used in rounding the flesh color into the Reflected Light. The amount of color used in different places should vary with the depth of tone required to the end that where the least Cool Shadow is used the Reflected Light tone shines up with more strength and gives that luminous depth that suggests life. By this hatching touch the general tone of Reflected Light is not materially disturbed, and wells up in a manner not obtainable by a flat wash including both tones.

In the very few dark shadows of the face a little Warm Shadow is used. On the whole the high light is the local color, the half tones are of varying degrees of coolness, while the few dark shadows express warmth.

In stippling or blending use the largest size convenient to do the work and select always a slant stippler, as it will more deftly unite the different tones than the square variety. Touch lightly from light into medium tones and finally into the deepest shadows using after the manner of a silk dabber, yet even more daintily and evenly if possible. If this tool is used when the oil is too wet the modeling is quickly melted and lost. If too dry the hatchings will not disappear and the color must be laid again. If done at the happy moment the line touches will melt into the general wash, leaving some places truly cool, and others of readily apparent warmth.

Blonde Hair may be laid in with Yellow Ochre very thin in the lights, Meissen Brown with a little Blue Violet in the general shadows and Meissen, pure, in a few dark shadows.

The background may be laid sketchily with Pearl Grey to which is added Apple Green and Rose. In some places at the left, a pink grey and at the right a green grey.

The dress should be Pearl Grey shaded through Pearl with a little Turquoise in the half tones and in the few deep shadows a wash of Pearl and Meissen with a tint of Ruby.

The scarf a pink grey—Pearl with a little Rose and the deepest shadows the same as those of the dress.

Render the high lights of the rose by an absence of color, the half tones with Apple Green and Rose and the deepest touches with Rose. In the last painting of the rose a thin wash of Light Yellow will be a happy note.

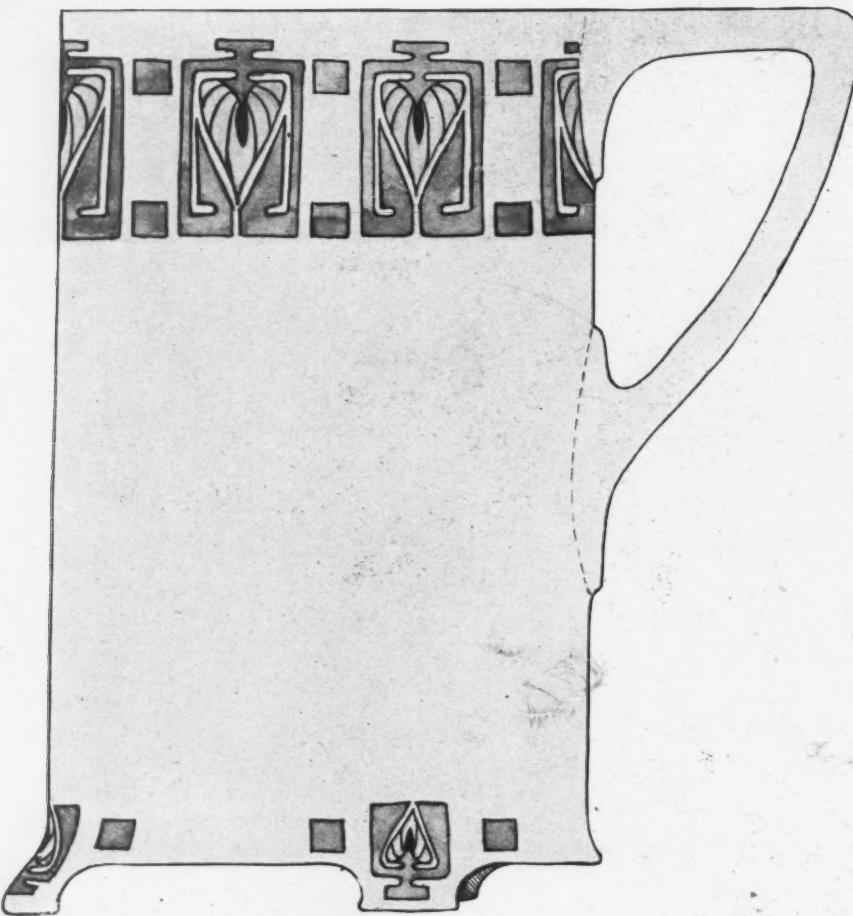
In repainting the flesh for a second and third fire do not plan to duplicate the first painting, but rather study to add those colors here and there that seem needed to make the face ideal in color and expression. Perhaps the high lights will need no more color. Perhaps the addition of a little more blue at the temples near the hair, and of a little Apple Green in the cool shadows used in modeling the neck may bring variety in the flesh and harmony in a cool color scheme.

A delicate pink wash over the scarf when nearly completed may be the little touch of color you desire.

For ideas about tinting and rubbing in dry color and for advice relative to not painting every part every time read the paragraphs relating to this in my article on the decorative treatment of a figure.



SWEDISH MODEL—CARL J. BLENNER



TEAPOT DESIGN

Anne L. B. Cheney

DARKEST part—Grounding oil, padded evenly; and dusted in one hour with Empire Green to which has been added a very little Black.

Light portions—Special oil for tinting, padded and dusted with Albert Yellow. Gold can be used with good effect in the bands and veins of the leaves. Divide the lower portion of tea pot into three sections, and use two coats of Light Green Lustre in the panels, using gold bands to divide sections. Outline in Black.



STUDIO NOTES

Miss M. Helen E. Montfort has reopened her studio on Thursday, October 1st, 1908, at 318 Lenox Ave., New York City.

Miss Laura B. Overly has removed her studio from 27 West 26th St., to 29½ Fifth Ave., New York City.

Miss Ione Wheeler has opened her new studio at 1026 Fine Arts Building, Chicago.

STEINS

Helen Smith.

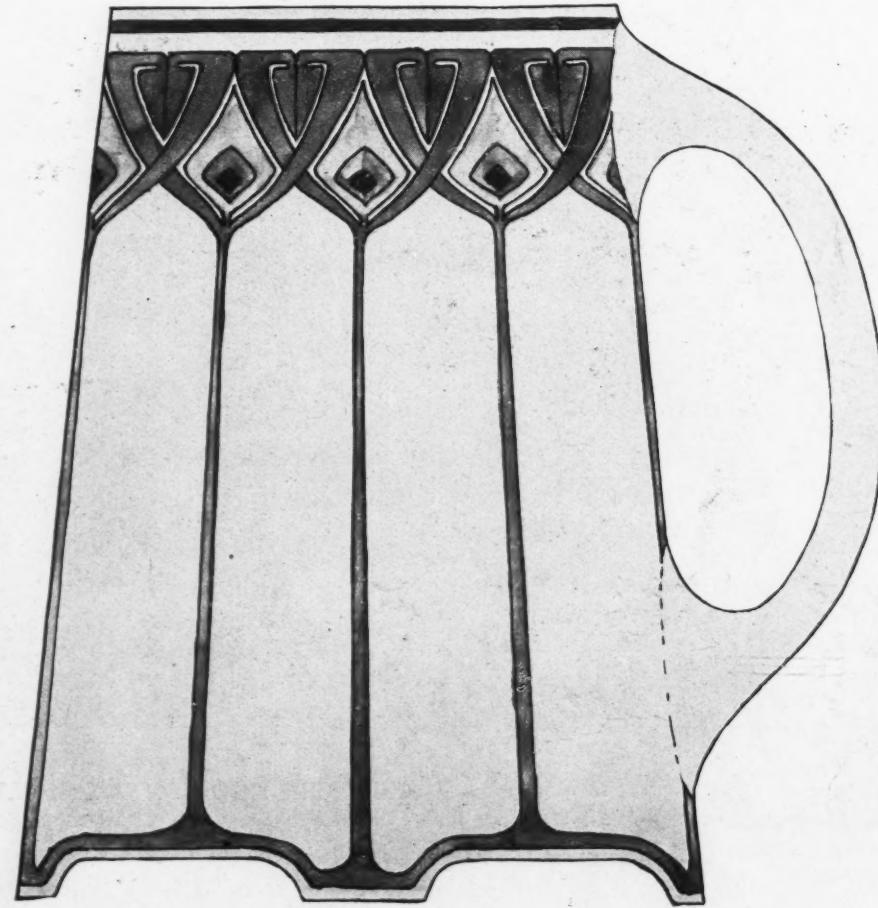
THE stein designs may be treated in a number of ways. The steins should be made of a hard, white body and either a clear white glaze or a white mat glaze may be used.

The borders should be applied in clear, flat colors and not more than three or four colors should be used. Perhaps the simplest treatment and also an effective one is to carefully trace the design on the stein in black overglaze color and when the outline is perfectly dry, fill in the spaces with rich colors, using a bright green, scarlet and yellow with perhaps a touch of dark blue.

If a softer effect is desired the spaces of the border may be painted in a grayish green, light blue and a soft yellow, and if this color-scheme is used the outlines should be left white.

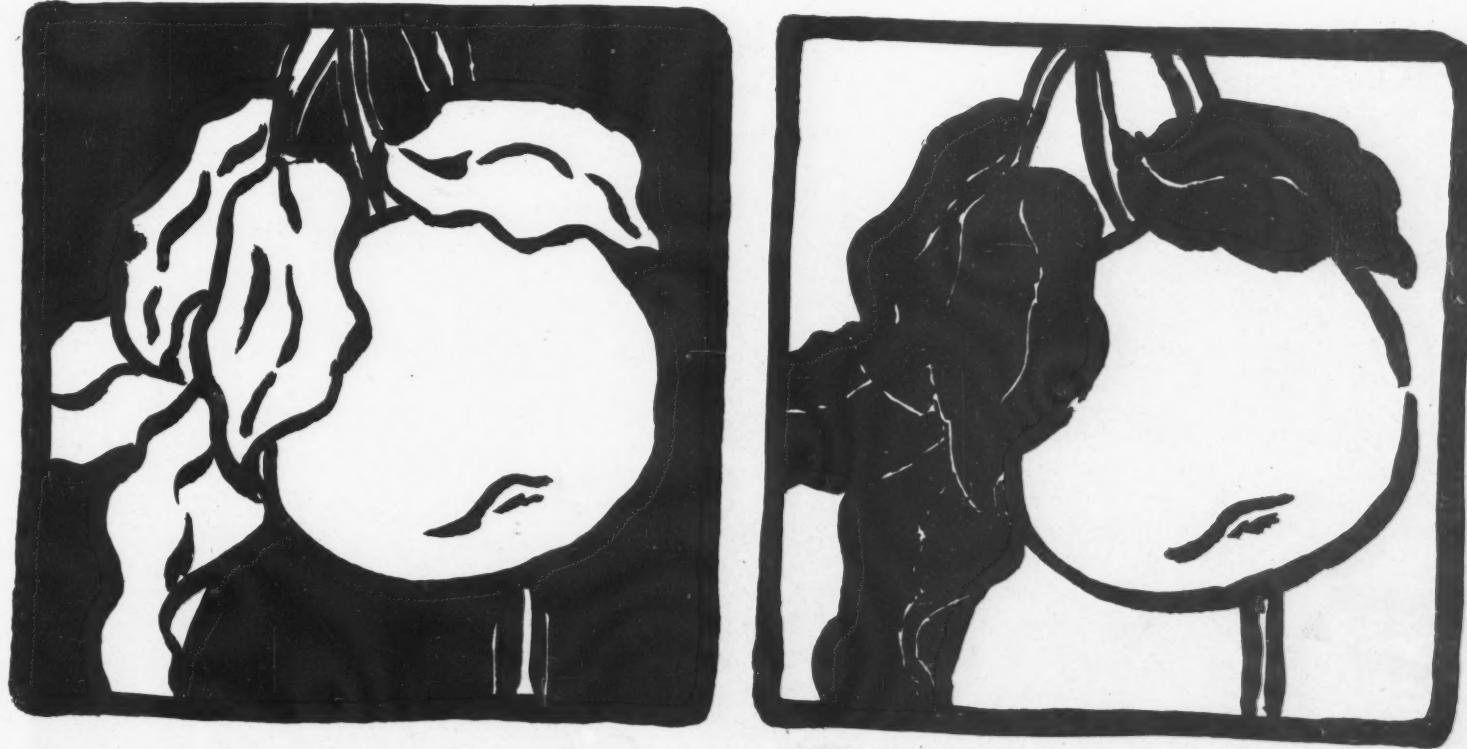
If the steins have first a deep cream-color applied for a background the borders would look well in three or four tones of one color, using a very dark tone for the outlines. Tones of brown, blue or a warm green may be used.

It will not be found difficult to trace borders of this character if one section is carefully outlined first and then a pounce made from this to use in repeating by rubbing powdered charcoal over it.

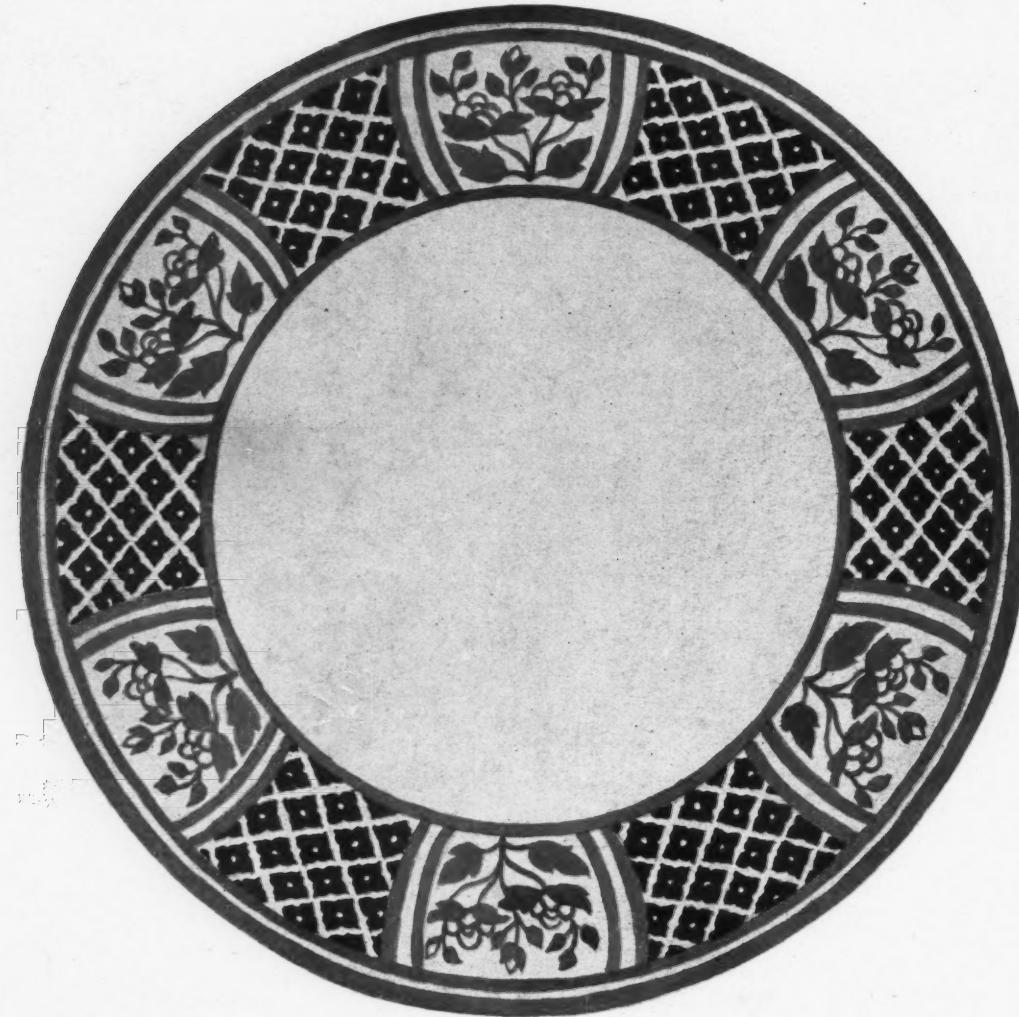




TEAPOT DESIGN—ANNE L. B. CHENEY



TILE DESIGNS FOR UNDERGLAZE PAINTING—RUTH KENTNER



MAYONNAISE BOWL—HELEN K. TAYLOR

MAYONNAISE BOWL

Helen K. Taylor

BLUE—one part Aztec Blue, one part Ivory Glaze. Green—two parts Copenhagen Grey, one part Sea Green, one part Yellow Green. Grey—one-half Grey Yellow, three Pearl Grey. Red—three parts Yellow Red, one Pearl Grey. Yellow—three parts Albert Yellow, one Pearl Grey.

NASTURTIUMS

Henrietta Barclay Paist

IN using this study either for panel or vase, first tint the entire piece with Neutral Yellow and fire. The design is then traced on. Use for the flowers Lemon or Albert's Yellow, Fry's Imperial Ivory and Yellow Red, with Dark Brown for the markings of the red one and Yellow Brown for the lighter ones. Use Grey Green or Olive Green for the leaves and stems. Lay all colors flat and outline for last fire with Dark Brown and Dark Green, brown for flowers and green for foliage.

ELDERBERRIES (Page 151)

Ida M. Ferris

FOR the berries use Banding Blue, Royal Purple and Black. Keep the lightest and the darkest ones quite flat and simple, giving reflected lights to only a few.

The leaves are a dull warm green, mostly Brown Green, with a little Dark Green in darkest tones, with shadow leaves in light washes of colors used in berries.

The background is more pleasing if it is in warm tones—Aulich's Warm Green with some Albert Yellow, in the very lightest places, behind the top and left cluster, with colors of the leaves in darkest places.

PINE CONE MOTIF (Page 144)

Jessie Underwood

PAINT overglaze cone and panels Light Yellow outlined in Brown, or Chestnut Brown tint outlined deeper the same.

WHITE LILIES (Page 155)

Edith Alma Ross

THE coloring for this study is very simple, drawing must be accurate and lines carefully preserved.

The green is any good green, say Shading Green or Grass Green with a touch of Brown Green and Dark Green.

The stems should be yellow with a faint shading of green.

Egg Yellow, Albert Yellow or Jonquil Yellow will give the right color and Yellow Brown the stamens. Shade carefully and retouch with Brown Green.



NASTURTIUMS—HENRIETTA BARCLAY PAIST



BORDERS—ELDERBERRIES—IDA M. FERRIS

KERAMIC STUDIO

CHINA AND GLASSWARE
OF THE BALKANS

*Notes of Travel by Felix J.
Koch*

I

THE examples of the potter's art which southern and notably southeastern Europe presents are interesting, if only for the proof they offer, constantly, that all the world is akin, and that in Darkest Turkey there are employed many things identical with those to be found in our most cosmopolitan cities.

The east Adriatic at the outset presents many of these specimens.

Miramar, the home of Maximilian of Mexico, being a royal chateau, is, of course, expected to house rarities, but aside from a porcelain-topped

CORNER OF CROCKERY SHOP,
BUDAPEST

table in the reception room, stoves of china in the servants' quarters, and heavy crystal chandeliers, there is little here to attract the notice. Quite a few of the rooms have the double-doors of glass, however, and something of an oddity exists in the floor of the second story, in the form of a heavy circular pane of glass through which one may look into the apartment below.

Northward in Istria, among the salt workers of Capo d'Istria there are in use dishes of a heavy blue pattern, reminding one at once of Delft. This similarity is increased the more by reason of the fact that the dishes repose behind slats along the walls, as they do in the Dutch peasant homes.

Beginning with Rovigno, one meets everywhere in this section a plain glass decanter holding just a liter and equally plain water glasses. Wine is actually cheaper than water in these lands—for drinking water is sold—and with the wine, which comes in the liters, there are the tumblers, one for water, to dilute, and the other for the mixed beverage. Zara, however, has brought to the world a glass of its own, the original maraschino vessel, for this is the home of the maraschino *par excellence*. In Zara they drink the liquor in a little glass the shape of the old-fashioned tapering champagne glass, but standing not two inches high. Onto the top of the glass a pasteboard cover is laid, to retain the aroma, when serving. Old porcelain bowed pipes of German style and great water jugs borne from the town-fountain by the men, are other features of street life in this place. In the cafés, a tiny pitcherlet of white porcelain, matching the maraschino glasses in size, stands at each place, containing the coffee, while a great pitcher holds the cream, for in this region one drinks milk with coffee in the proportion that we usually take coffee with milk.

Among the Albanians of Erizzio, the dishes are likewise kept behind wooden slats along the walls. In the cemeteries of these people, against each stone there is set a glass case, bearing wreaths of beadwork, and now and then a picture of the deceased. The grog-shops of this region have solved the problem of breakage by replacing



the "stein" with a broad, three-spouted pitcher of metal, more useful than ornamental, and from these the customers drink direct. Lotto is a government monopoly in Austria and very popular, but, curiously enough, the lotto glasses are not employed, gravel from the highway serving for markers.

Along the Dalmatian coast, Spalatro, which is built inside an old Roman imperial palace, contains, in its museum, some interesting examples of urns, for holding human ashes after cremation, dug up from Roman tombs. These urns are of a pale blue translucent glass, that is filled with slag and other impurities, and were kept inside stone jars. A magnificent vase of alabaster, too, has been exhumed and set in this collection.

In the back country of Dalmatia, Trau and Canali, a curious object in each home, is a huge decanter,—two or three feet high,—that serves to hold the gin for the family, and stands in some sheltered corner of the home. From it tiny maraschino glasses are filled, and then passed to the guests. A native sherry on the other hand is served in water glasses, and these full to the top, being accompanied by a cake, which is presented on a great colored platter.

Cetinge, the capital of Montenegro, presents little of interest except that all windows are built double, a pane at either side the sill, against the bitter winter.

To the north, in Hungary, at Fiume, glass panes serve to form little oratories along a hill of pilgrimage, that is one of the interesting points on a trip through Magyardom. Fiume is noted for its oddities in the form of miniatures, and among the most unique of these are tiny aquariums of glass and of a shell of the vicinity, which are meant to be worn as watch charms. Paper weights, too, of the finest crystal glass, enclosing a real butterfly; little pocket mirrors in queer design and with the back of an iridescent shell, and the like, also fill the stores.

At Abbazia, a neighboring summer resort, on the Gulf of Fiume, the water-glass is used for serving coffee.

In Croatia old men in the villages have the typical German pipe of curved porcelain bowl. In the gardens, too, among the flowers, mounted on short sticks, are brilliantly colored balls of glass, such as we mount on our Christmas trees, that lend their color effects to the whole.

On the market at Agram, capital of Croatia, unlike most European markets, cheeses are not set on the stalls themselves, but on clean plates, while milk is made equally appetizing by being sold in jugs of white, with heavy brown mottling. Eggs, too, are sold from similar jugs.

Beyond the cathedral of Agram, famous for its handsome, narrow stained windows, reminding one of St. Chapelle of Paris, in the Museum, there is preserved quite a lot of ancient Croat pottery, among the lot there being especially noteworthy a painting of Saint John's head, upon a plate. Stores in this city sell tiny bottles, perhaps two or three inches high, containing a single canned fruit,—one peach or plum, etc., while the porcelain shops have, for specialty, a deep navy-blue faience, sandy to the touch and eye, and worked into all manner of figures. Stoves throughout the city, even to the cloak room of the Landtag or Parliament, are made of porcelain.

In the back country, at Somobor, each house is fitted with a balcony of glass, a sort of sun parlor, at its rear, but this is employed as storehouse for rubbish almost exclusively, so that one wonders instinctively why it was built. At Sissek, a neighboring city, shop windows are no larger than dwelling windows, while the doors to the



ELDERBERRIES—IDA M. FERRIS

(Treatment page 148)

KERAMIC STUDIO



PORCELAIN BOWLED PIPES OF CROATIA

stores are of glass, and are reached from a little vestibule indented in the wall.

Far to the south, in Bosnia, beginning with Banja-luka, the bazaars afford many things of interest, both old friends and new. On the shelves of some the pickle jars are prominent, and cheap pottery is equally plentiful in others. Bazaars of a sort are grouped together, and prices and wages are the same throughout a given town. Nor will the shop keeper of this section bargain, but if one attempt to underbid, he replaces the object on the shelves, stating that he sees the buyer does not really wish it. In the *kavanas*, or Turkish café-houses, which are as ubiquitous as saloons in Chicago, from this point on over the Balkans, there are employed tiny deep saucers, perhaps two inches in diameter at the top, and in these the coffee is served, from metal flagons or pitchers, two glasses for water always accompanying an order. Usually the little cups are of plain white china, though now and then a band of pink and of gold, or a slight floral pattern will be added.

In the neighboring Trappist monastery there are, likewise, the china stoves, and in addition, at the junction of the arms on the crucifix in each cell a glass for water is set. At each monks' place in the refectory one finds a cup of the cheapest white china, enwrapped with a napkin, and a tall, equally coarse pitcher of crockery, from whose contents each brother washes his own dishes when through with the meal. Other dishes, however, are of metals, usually tin. Two little jugs, one for beer and one for water, are likewise at each plate.

Along the trails from this city to Rjeka, in the cafés, the handleless coffee cups are quite generally of white with a pattern of red and blue. Rjeka, whose pride is a pavilion of colored glass panes, from which one may overlook the falls, has in its kitchens some interesting things. Bottles containing the dirty milky vinegar are in one corner, dishes of white china, with blue and red flower pattern, are stacked in another. In the bedroom, on a tall old chest, there stands a variety of bric-a-brac, while on the cupboard's top is placed pottery and decanters, and, in each home, an apple of porcelain, pierced about with slits, into which little pewter fruit knives fit. Glasses for the *slivowitz*, or prune brandy, and coffee cups, such as sell at two and two-fifths cents on the bazaars, are other inevitables.

Sarajevo, the capital of Bosnia, is the city of bazaars, *par excellence*, set at either side the cobbled floors of innumerable arcades, and each with its moslem owner sitting

cross-legged at the edge of the shop beside his silver water bottle with coffee or cigarettes to his lips. Everything almost will be sold in some of the bazaars, from bric-a-brac to bolts of gay colored cloths and boots, though usually each will have its specialties arranged, either in the most exacting order or else the greatest confusion.

Among these bazaars the drinking water vender passes with a set of ordinary tumblers in his belt.

Sarajevo having a brewery, has, likewise, a considerable demand for bottles imported from the north, for despite the fact that these are packed in straw for shipment, travel on burro back is rather hard on glassware. The National Museum of the city contains quite a lot of samples of ancient pottery, with which the old Bosniacs were buried, and almost as old are certain distaffs, with little mirrors set in the handles. This museum, in addition to its cases and jars, has employed great mirrors as floors for the "swamps" among which its reed birds are exposed, a novelty that produces the desired effect of water, and is well worthy of emulation.

Lanterns of glass are features of the parade in honor of the Emperor's birthday in this city, when folk throng the cafés, both for the drinks and to indulge in the Turkish water pipes. Of the latter objects there is a great market in the city, the pipes consisting of a base of glass, whence a rod rises to the top where the tobacco is placed, surrounded by a protective metal gauze and a top piece; while a hose is attached in such wise that the smokers do not receive the nicotine, which is lost when the fumes pass through the water.

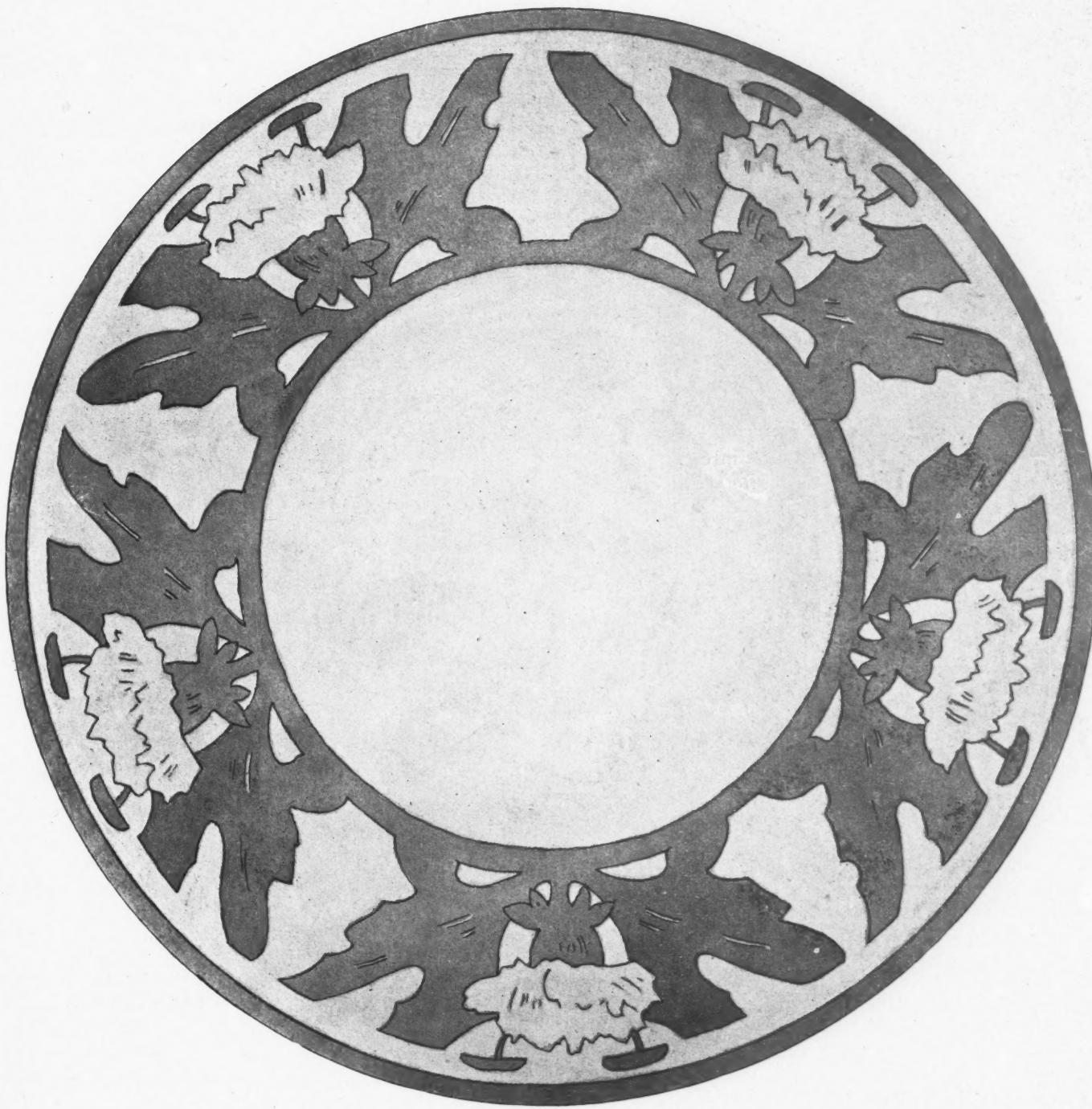
At a Turkish wedding dishes are the usual gift of the father of the bride.

At Mostar as over the Herzegovina, and, in fact, Bosnia generally, the little handleless coffee cup, more like a tiny bowl of white china, with a rim of pink, or a few bands of gold, is on sale, and in use everywhere, the Turk swilling coffee the day through. Larger bowls are employed for a peculiarly flavored punch of this locality, while in the lunch rooms, over the capital, still greater ones contain the meat balls and stewed meats, from which the customer is served. At the great vineyards, outside the city, grapes are served on plates, rather than platters, as is the true Turkish fashion.

Even into the sandchak of Novipazar, the darkest part of European Turkey, this demand for the coffee cups has crept, these and the beer glasses, which are used likewise in most of the inns. For glass beads, too, there is demand, since the peasants are inordinately fond of decking their wagon horses with long strings of blue or red varieties.

At Plevje, the capital of the district, however, the pasha, whose salary is ten thousand dollars a year and innumerable perquisites, has not enough dishes to go round at his banquets, and so guests wait, between courses, while dishes are being washed, and should the coating of lamb-fat with which everything is here cooked, still adhere, no one seems to mind. At the little Christian church here, the icon of the Virgin is preserved beneath glass, that the devout peasants may kiss it without fear of injury.

In the strangers' bedroom of the Austro-Hungarian fort at Priboj, in this part of Turkey, the stove is of porcelain. Glassware, however, is largely limited, hereabouts, to an occasional mirror, and to a single show case at the front of each bazaar, in which the choicer articles of the man's stock are kept. The people of the locality turn out



SALAD PLATE—MARIE CRILLEY WILSON

PAINT leaves and bands with Tinting Oil, let it stand several hours, then dust with equal parts Brown Green, New Green and Ivory Glaze. The flowers are of Albert Yellow to which a touch of Yellow Brown has been added. Let this color be very delicate. After firing apply envelope to entire border. Slightly color Special Tinting Oil with Grey for Flesh; after standing some time, until it becomes tacky, dust with Brown Green and Pearl Grey.

If a white background to design is preferred the leaves and bands may be of Grey Green and Brown Green, dusted with Ivory Glaze.

Another suitable color scheme would be to paint the entire design with equal parts Copenhagen Blue and Aztec Blue, merely outlining flower with the same. Envelope dusted with two parts Copenhagen Grey and one part Pearl Grey.

KERAMIC STUDIO



CAFE POTTERY, BOSNIA

a crude earthen-ware, left uncolored save for the necks of the vases and bottles, which are usually painted in the sacred color, green.

For serving the candied rose-leaves to favored guests a glass bowl is also employed by the mayors of these little towns.

Travelers in this part of Turkey one and all equip themselves with a flask for water, since it is often weary, warm miles between streams, and likewise between places where any liquid refreshment can be obtained.

At Budapest, the capital of Hungary, the semi-official touristry bureau, where all excursions are planned and all theatre tickets sold, sells typical peasant wares, pottery among the number, and by attractive cases fosters sales that encourage the peasants to further efforts. Nowhere, however, is the art of mending china well understood in this city, and when something dainty is broken it remains so.

Among the barbers of this city there is employed a plain white plate, made with a notch out on one side, so as to fit the chin. In washing, after shaving, the towel is made very wet, the water streaming into the dish.

A characteristic of the china stores in this city is a queer red ware, iridescent purple, from which all manner of unique figures are made.

In the north of Hungary, the town museum contains native pottery of the locality, largely a creamy white, heavily glazed ware, with gaudy flower patterns. Great glass jars, for containing specimens in alcohol, have a great sale among these civic museums. In this part of Europe coffee is served in glasses rather than in cups.

Among the Slovaks at Hervad, the inn tables are laden with the dishes and earthen-ware, as well as crocks, as though to display the entire stock. In the latter towels are placed, and then, inside these, the dough is set to rise, after having been kneaded in the family cradle.

Among the Schmecks cities wandering glaziers are features of the roadsides, the men bearing their frames of glass on the back and smoking their pipes and bearing the long walking-stick, trudge on, weary miles. Here at Alt-Schmecks, the coffee is likewise served in glasses, and these accompanied by tiny pitcherlets of white porcelain, the one containing milk, the other the coffee itself, that the two may be mixed in the glass. American bathtubs of porcelain are features of the baths in this region.

At Csorba, for the mountain ascents, flasks of a green glass are sold the tourists. Wine bottles, too, are much in evidence, being placed on tables in the inns that folk may be tempted to buy of the beverage. Heavy glass paper weights, containing a picture of some local scene, are favorite souvenirs of the locality.

At the Magyar capital, in addition to selling glass beads for the children to string, bisque dolls are greatly in vogue. At funerals here the wreaths are likewise usually of a glass bead work. Among the baker shops, tiny vials for fruit juices and more ordinary glass jars of preserves help to ornament the windows. Little buckets of a translucent glass and silvered rim, for washing grapes at the table when served, are other commonplaces of the shops.

At the annual art exposition at Belgrade, Servia, plain porcelain dishes are employed for receiving the money of the visitors.

Peasants in this section are exceedingly fond of a series of red and yellow beads worn on the front of the coat of hide.

On the market, great green crocks are hawked, being used by the peasants for innumerable purposes.

Lunch stands use as symbol a number of plates heaped high with a rather dirty hash.

In the homes of Servia it is the custom to have on the top of a tall wardrobe a great accumulation of cups and saucers, vases, trays and the like, one and all, however, so high above the heads of the tenants as scarcely to be seen save from afar, and owing to the shakiness of the *chiffonieres*, causing the larger pieces to be in imminent danger of toppling upon the smaller.

A crystal chandelier is the favorite ornament to a great hall in Servia, such as the national theatre at Belgrade.

At funerals here the cortege is preceded by a boy carrying a plate, upon which, later on, the funeral cake is to be set.

In connection with the blessing of the regalia at a Serb coronation, the folk in the church one and all kiss a glass pane over a small sacred icon, placed to one side the aisle.

At great balls of state, ladies of the Serb nobility deck themselves with glass beads set about the little ornamental fez, and made in imitation of great pearls.

On these occasions, also, the plates and cups and saucers respectively, are stacked high on the *buffet*, each guest helping himself to them. The champagne glasses, however, remain in the charge of attendants, who hand them out already filled.

Interesting, on the table of Prince Milosh of Servia, at the royal chateau at Terpschidor, is a small glass vial containing a morsel of bread, which was walled in, as a memento when the chateau was built, and later found in the course of a remodeling.

In the Serb cemeteries wreaths of glass flowers are favorite ornaments to the graves.

In Bucarest, capital of Roumania, the houses of the city are characterized by the fact that above the main window-panes there is always a smaller pane of glass, of a pale blue shade, while the great windows are all of this lavender hue.

In the dirty inns on the "obor," or market-place here, one and all, the customers dine from a single dish. Here the great bazaars of native crockery,—little salt and pepper holders of plain grass green patterns; crocks of green and white divided by bands of coarse, and yet rather odd and hence interesting other colors,—form a picture gayer than can be imagined, especially when the warm summer sun sets the colors to playing.

A feature of the agricultural exposition of Roumania, at Bucarest, is the exhibition of jugs of all sorts: china-ware; more of the green crockery mottled in brown; ovens of porcelain, sold by one Jones of America, who has added a "cu" at the end of his name to conform with local nomenclature, and little glasses of pale green, or blue, and the



BANEBERRY

Edith Alma Ross

THIS dainty plant is botanically called *Actaea alba*; the common name being baneberry or cohosh.

It is related to the columbine, buttercup, anemone, clematis and other interesting flowers belonging to the large order of Ranunculaceæ.

In April and May the tiny blossoms appear in thick racemes and later are followed by the showy pure white waxen berries borne on scarlet stems.

This makes a decorative study for the china painter using it as it appears in nature or decoratively treating it.

Leave the china white for the berries and use Capucin Red and Red Brown for the stems. The leaves may also be in shades of red and brown to harmonize.

For a decorative effect have the berries in silver and stems and leaves in green bronze on a pale green ground. Outline all in black including the tiny dot in each berry.



WHITE LILIES—EDITH ALMA ROSS

(Treatment page 148)

proverbial small brown jug, all make their appearance at the Fair.

In the Roumania villages, tiny decanters, holding just one gulp, are employed for prune brandy, and the owner drinks directly from the mouth of the flask.

At the side of the inn door, in these poverty-stricken inns, a huge decanter has its place, while the window arrangement is always a series of wine bottles of red or blue-colored waters, then a row of empty bottles, and above that of bottles containing a yellow liquid.

In the peasant homes, the chimney shelf contains an aggregation of coarse white plates of cheap pattern, as well as of blue pitchers. Then there will be another shelf of plates alone, and, on a third wall or in another room, still one more shelf, with toy dogs of porcelain, and imitation apples of china, and cups for fresh flowers.

At Rustchuk, the metropolis of Bulgaria, candy is sold in thick, clear glass forms such as a long bean and the like in the shops.

The people of Tirnova, in the interior of Bulgaria, are inordinately fond of doors almost wholly of glass, these leading out both on the street and upon balconies. At this place our ordinary cup, rather than the handless bowl employed by the Turks, is used for coffee. Glass saucers, such as were once fashionable for ice cream with us, are here employed, with a tumbler for water, for serving the preserves or jelly with which each guest is greeted.

At Plevna, the crockery stores, like all the rest, have great strings of red peppers on the exterior, drying for winter use.

Other stores here expose great quantities of cheap blue or green bracelets of glass, which the women wear in large numbers on the wrist.

Here it is the fashion to keep the spectacles in the cap when not in use.

On the bazaars they sell a two-handled cup, but of tin, and fitted with spout from which the water is allowed to trickle down the drinker's throat,—those being filled from a great jug, kept on the bureau in the home.

At funerals two boys bear tin platters of cake at the head of the cortege, while at the foot of the coffin, inside the church, two glass decanters likewise have place.

At the depot at Plevna is sold a queer wine bottle, the glass coated with a preparation in imitation of bark, and the whole filled, costing a matter of thirty cents.



SIX PLATES IN JAPANESE DESIGN—Continued

Emma A. Ervin

No. 2. Tint the background same as No. 1. The birds have Olive Green heads, wings and tails with Yellow close around the eye. The feet are Shading Green and the breasts Yellow Ochre with a tiny bit of Dark Green to grey it. The leaves are painted with Dark Green, Yellow Ochre, Pompadour, and just a little Light Blue and Green used in the two farthest from the birds.

* *
DAISIES (Supplement)

Ida M. Ferris

SETCH your flowers broadly, leaving individual leaves to be brought out by the background. Shade flowers with Grey for roses, centers, Albert Yellow and Yellow Brown.

Leaves and stems in grey greens. In the light grey background Lavender Glaze may be used in lightest tones as it has a warm tint and is more pleasing than so much blue. Back of the flowers use Turquoise Blue, toned with the grey in flowers.

Lower part of background use Lemon Yellow and a grey tone of green.

* *
ANSWERS TO CORRESPONDENTS

We remind readers who wish elementary instruction, that they have only to write and ask and they will be answered in the correspondents column. That page is especially for beginners although it is also open to advanced workers.



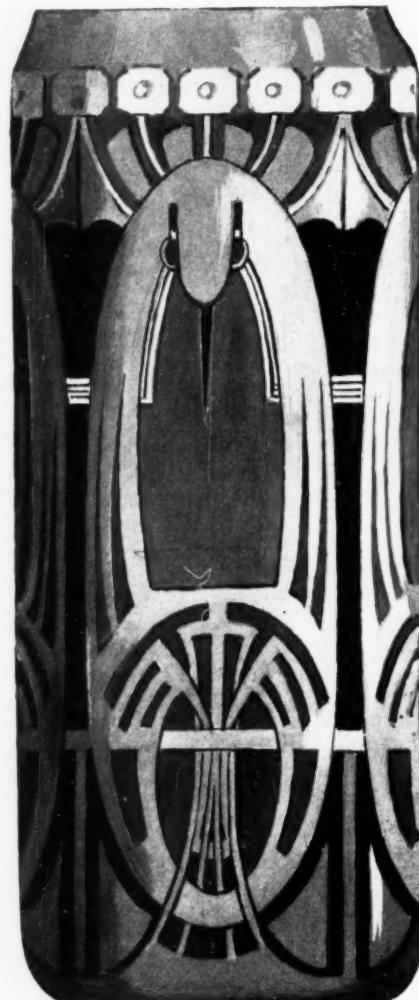


SIX PLATES IN JAPANESE DESIGN NO. 2—EMMA A. ERVIN

WILD CUCUMBER

Mary Burnett.

THE flowers are greenish white. The leaves and seed pods are a soft light green. Use darker greens in shadows and background.



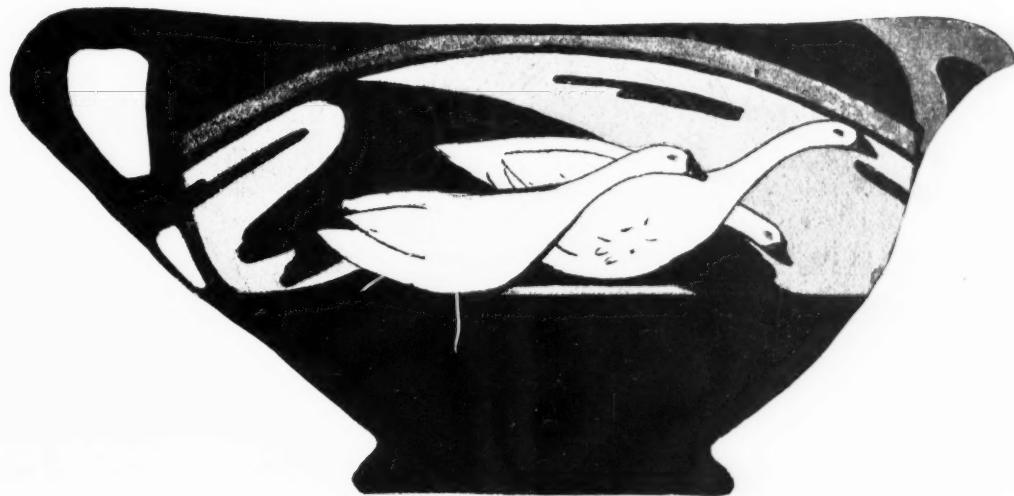
VASE—D. M. CAMPANA

CONVENTIONALIZED STORK DESIGN

D. M. Campana.

THIS odd design is painted in a cold color combination. The appearance of the whole is a greyish claret tone, going toward violet. The background and outlines are in Peacock Green mixed with one-half of Ruby Purple, and applied dry. The lighter parts of the Stork are in Pearl Grey dusted with Rose. The flowers on top are Light Grey nearly white, and the top band in Copenhagen Blue, dusted with Rose. The whole effect is warm, odd and new.

WILD CUCUMBER—MARY BURNETT

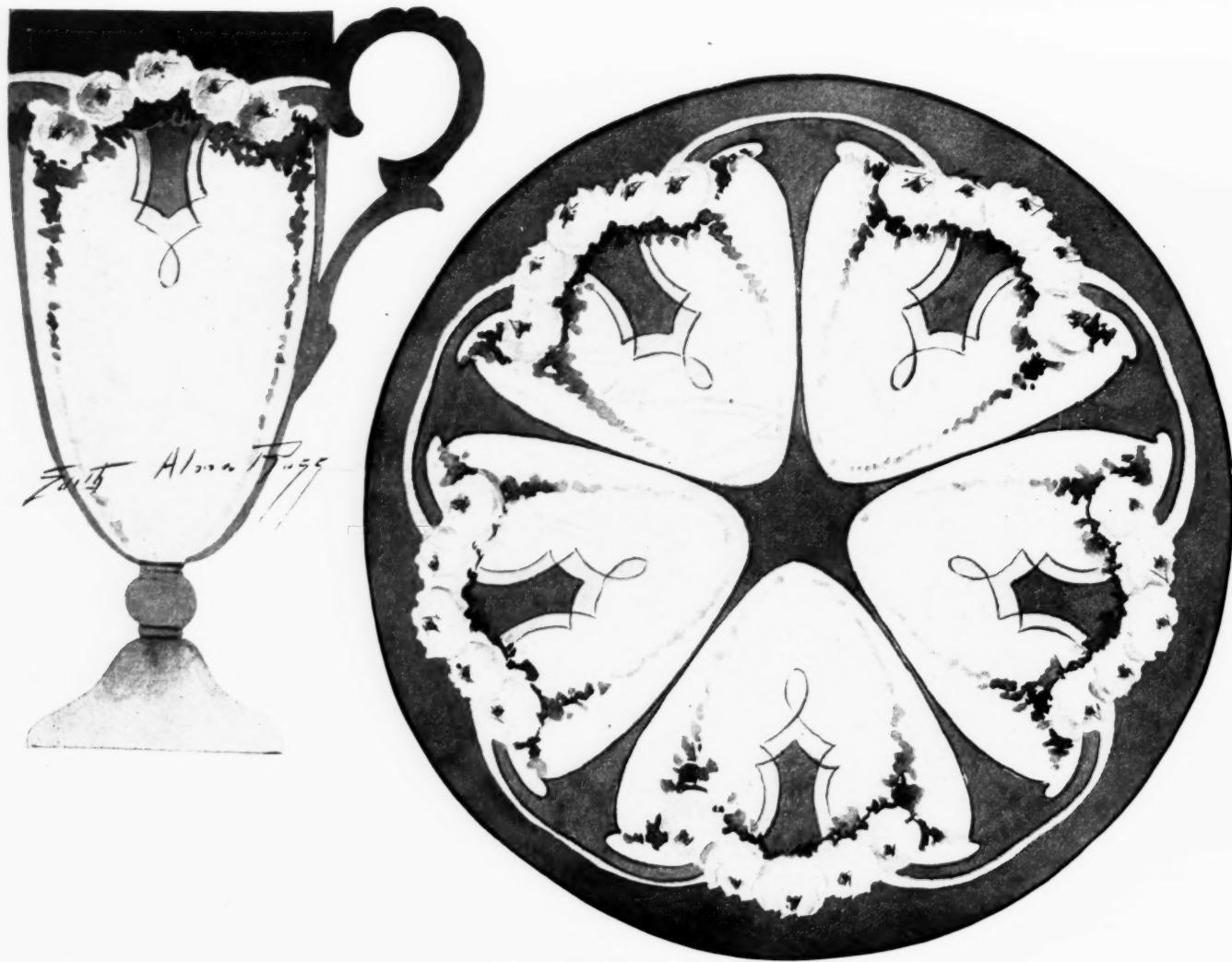


PITCHER—GEESE—MARIE CRILLEY WILSON



CHILD'S PLATE—MARIE CRILLEY WILSON

To be executed in light green and dark blue.



CUP AND SAUCER—EDITH ALMA ROSS

PAINTING IN UNDERGLAZE

Frank Ferrell

ALL Color Stains must be mixed with a Color Body, both to be ground together till they will pass freely through a 150 mesh sieve.

Apply color in the same manner as in oil painting. Apply the colors heavily and lay them on smoothly because of burning off in the fire.

The grounding and decorating must all be done in the green state while the vase is yet wet.

The following colors should first be made up and placed in bowls or jars. The colors work much better after standing.

COLOR BODY

White—English Ball Clay, 29; Flint, 32; English China Clay, 36.

COLOR STAINS

Light Yellow—No. 82 Dark Yellow, 1; Color Body, 12.
 Dark Yellow—No. 82 Dark Yellow, 1; Color Body, 3.
 Light Green—Grass Green, 1; Color Body, 5.
 Pale Green—Grass Green, 1; Color Body, 10.
 Dark Green—No. 68 Dark Green, 1; Color Body, 3.
 Black—Best Black, 1; Color Body, 7.
 Pale Blue—Mat Blue, 1; Color Body, 15.
 Dark Green—Cobalt, 1; Color Body, 6.
 Magenta—No. 47 Magenta, 1; Color Body, 3.
 Purple—Purple, 1; Color Body, 3.
 Salmon—No. 25 Salmon Red, 1; Color Body 3.

Purple may be lightened with Magenta. Do not use White, because it will turn Purple to a blue gray.

After firing once, ware should be dipped thinly in the following glaze and refired:

Transparent Mat Glaze—Feldspar, 30; English China Clay, 40; Flint, 28.5; Chalk, 20.

These color stains can be obtained from The O. Wummel Company, Pittsburgh, Pa., and B. F. Drakenfeld & Co., New York.



VIRGINIA CREEPER

Maud E. Hulbert

THE Virginia Creeper is well adapted to a vase that is larger at the top than at the base.

Mass the leaves and berries at the top and use for a background Brown Green fading into Copenhagen at the bottom. For the last firing tint the whole vase with Ivory Glaze.

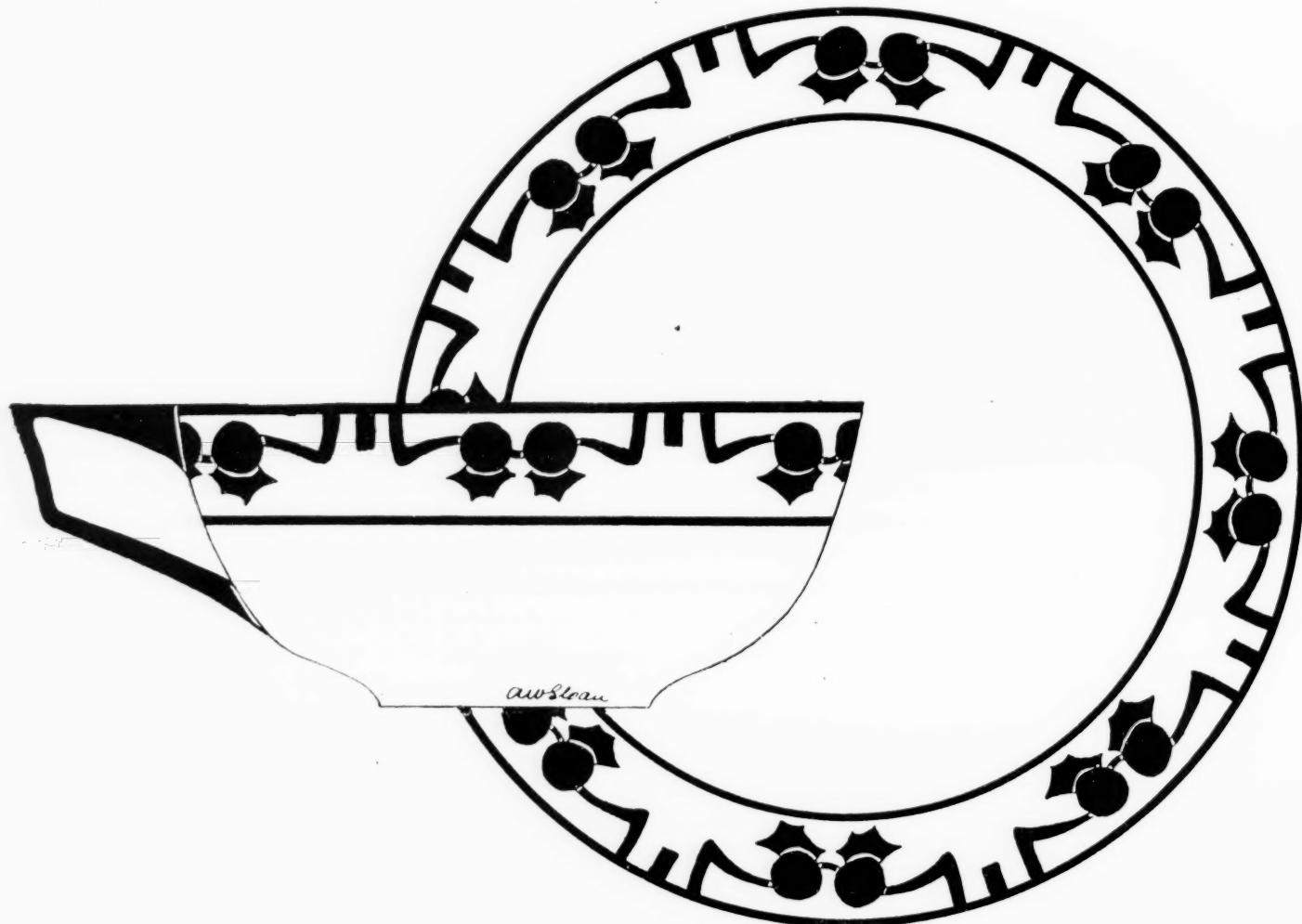
The darker leaves should sink into the ground and should be painted with Brown Green, Shading Green, Finishing Brown and Chestnut Brown.

The little leaves are often a bright scarlet and some of the leaves are yellow; have on your palette Brown and Orange Yellow, Yellow Ochre, Yellow Red, Pompadour and Violet of Iron, Moss Green and Yellow Green.

For the berries, Rose, Deep Blue Green, Deep Violet of Gold, Deep Violet, and Brunswick Black. The little stems of the berries are Pompadour.



VIRGINIA CREEPER—MAUDE E. HULBERT



HOLLY CUP AND SAUCER—ALICE WITTE SLOAN

Tint Holly cup and saucer with dark border of Shading Green with Pale Yellow in center, or make border of Apple Green with Capucine Red in center.

VASE—PITTOSPORUM

Edith Alma Ross

THE flowers are white and those which have been open a day or two are yellow. Leave the china white for the white blossoms and shade the centers with Ivory Yellow and Apple Green.

Paint the yellow flowers with Albert Yellow, Light Brown and a little Brown Green. Those in shadow will need Brown Green and Yellow Brown.

The centers are quite a dark green and give much character to the blossoms.

Paint one of the clusters of flowers in pinkish shades by using English Pink and Yellow Brown. The leaves surrounding this cluster also make a pinkish color with Yellow Brown, Red Brown and Dark Brown.

The leaves are painted with Shading Green, Deep Blue Green, Brown Green, and Dark Green.

Stems are Yellow Brown, Brown M and Deep Red Brown.

There are soft shadows under the flowers on the china of Warm Grey, Brunswick Black, Deep Blue Green, Violet of Gold, Dark Green and Yellow Brown.

* * *

HAWS

Edith Alma Ross

FOR the berries that are ripe, paint with Capucine, Albert Yellow, Deep Red Brown and a little Ruby.

Those which are still green or turning may be painted with Albert Yellow and Yellow Green with a little Deep Red Brown.

The leaves are painted with the usual greens, and those which are beginning to mature and turn brown will need Yellow Brown, Brown Green, Pompadour, Deep Red Brown, and Brown M or 108.



PITTOSPORUM—EDITH ALMA ROSS



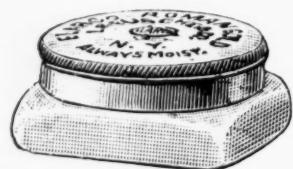
HAWS—EDITH ALMA ROSS



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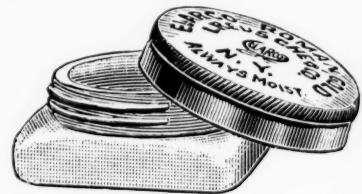
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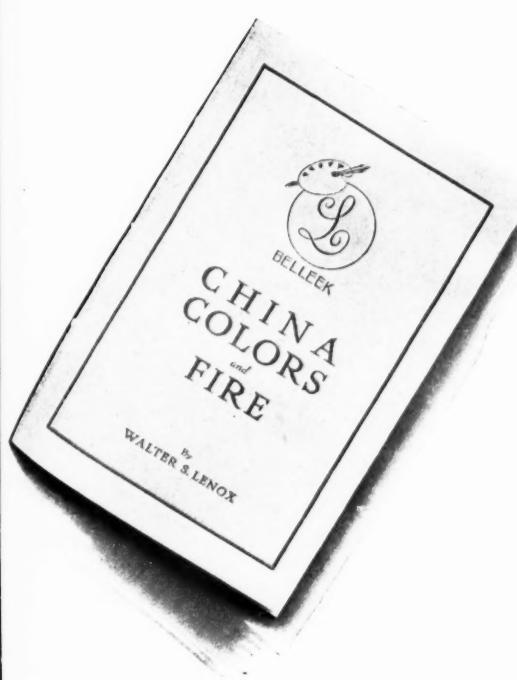
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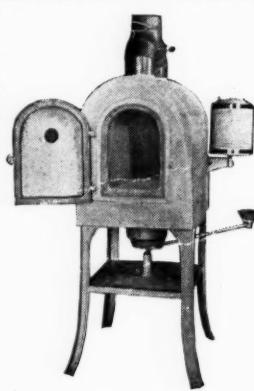
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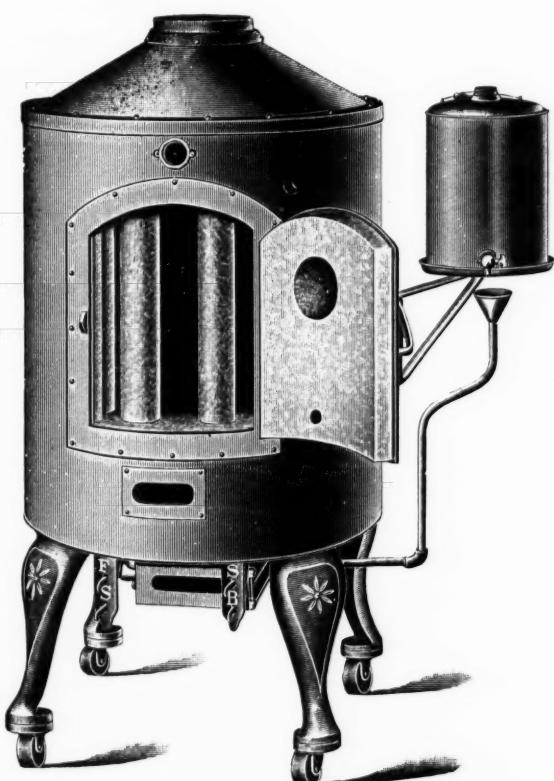
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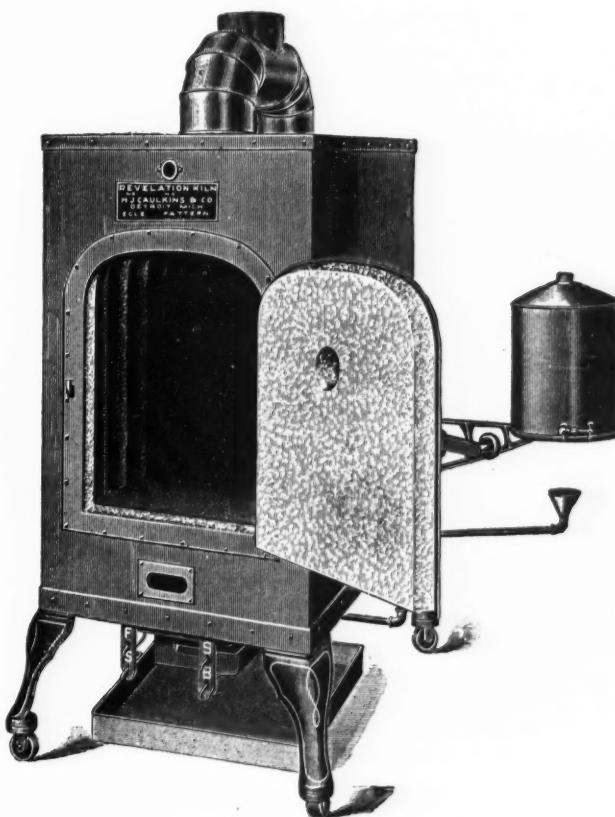
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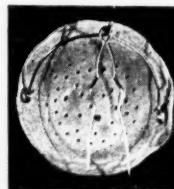
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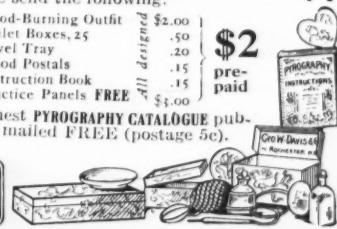
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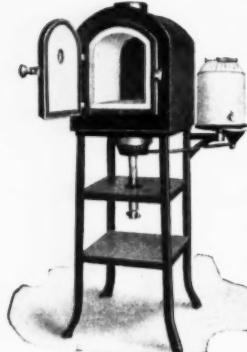
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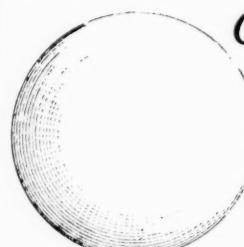
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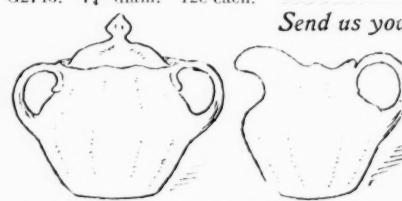
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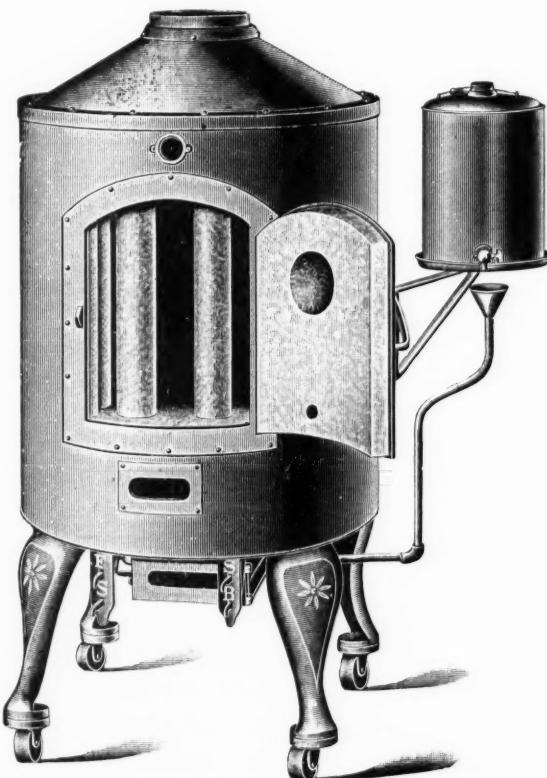
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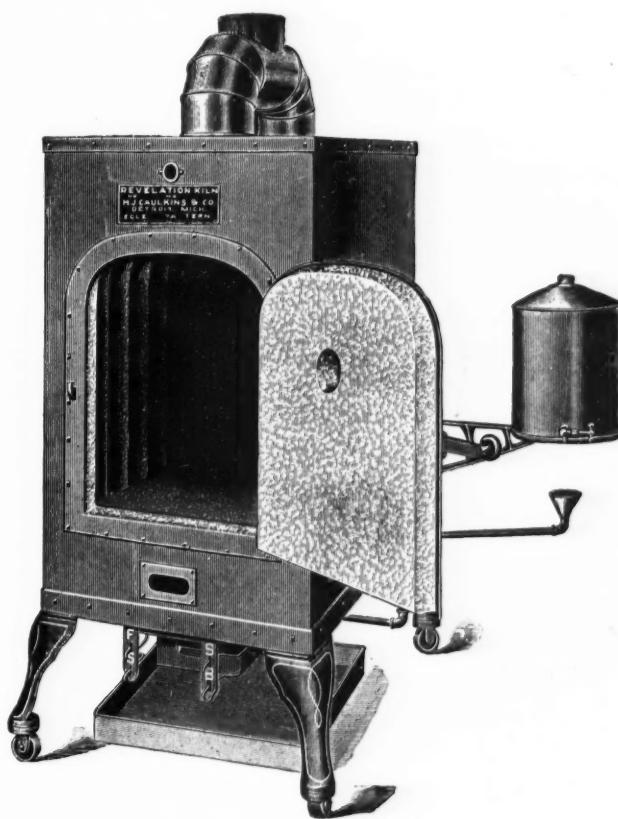
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Being of tubular construction, so that a series of little fire-brick flues form the wall of the oven, there is no chance for warping and going out of shape, as in the case of a flat brick wall.

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No plumbing, no gas bills, no flying back in the mixer, no escaping of unhealthful or disagreeable fumes into the room.



No. 6

This is the most popular size for general studio work.

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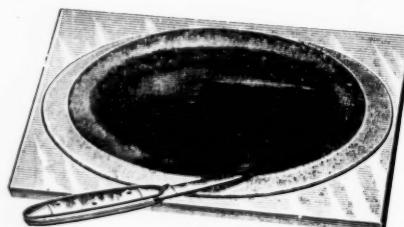
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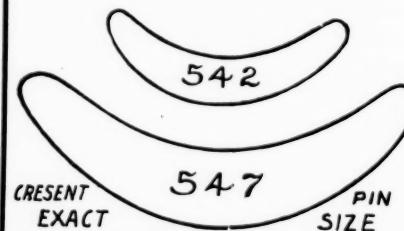
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